M-G-M's "Tale of Two Cities" Plays to Crowded Houses, Loew's Toronto

CANADIAN MOVING PICTURE DIGEST

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RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

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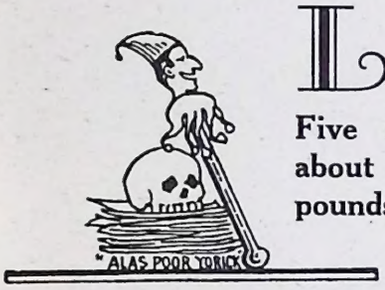
"I DREAM TOO MUCH"



LILY PONS is a big name for RKO. She is "Tops" in Opera. Five feet of femininity, about one hundred and six pounds of averdupois; or as they say in England, seven stone, eight pounds weight, and a voice which could fill, and has filled, an amphitheatre. But it is not the size of a voice which alone counts. Lily Pons sings divinely, she never sings enough to satisfy her listeners. In her first screen venture, she registers, striking the High C of Quality.

RKO gave this miniature star, this little songbird, or shall we call her, humming-bird, or wren, the little birds with tremendous voices, a charming story, reminiscent of what Barrie taught us, in, "What Every Woman Knows"

She it is, who has the Gift of the Gods, a voice made for fortune and fame, but her husband, whom she loves, is a composer, and she steps out of public life to be a wife, and mother, when Fame offers her of its best, so that the man she loves, can be the Big Name in the world, her lord and master.

In some of her moods, she was reminiscent of Nazimova, that fiery screen personality of the silent days, but, added to this dramatic and comedienne quality, there is the Lily Pons voice, for which a world of people, North, South, East and West have gladly paid their five dollars a seat, to hear Lily Pons sing. Welcome little songbird, we greet you, we need you, since, TODAY WE SING.

THE MEMORIAL NUMBER TO A BELOVED KING

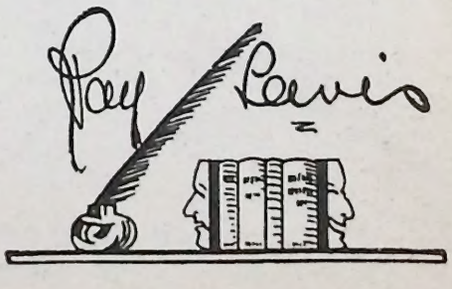
THE Canadian Moving Picture Digest, being the only British Trade paper in America, will publish a Memorial Number in memory of His Late Majesty, King George V.

From "Sandringham to Windsor", will carry the story of a King's illness, his death, the journey from Sandringham to Westminster for the lying-in-state, the funeral procession, the journey to Windsor, with personal impressions of your editor, who was a sad spectator of this Good King's Last Journey.

The Digest had the honour to publish a Jubilee Number in honour of Their Majesties, the late King George V. and Queen Mary, long may she remain with us, on the occasion of a happy event, the celebration of the Silver Jubilee of twenty-five years of Their Majesties reign.

The Digest feels that in the publication of the Memorial Number, it is giving many within our Industry an opportunity to personally convey a message of grief and sympathy to a Royal family, who have always been so ready to bestow upon our Industry, the Royal Seal of their kindly interest and patronage.

The Memorial Number will contain many pages of Royal Pictures and Ceremonial Events, it will be a Digest Number which our readers will preserve and treasure.



RAY PRESENTS

RAY LEWIS

METRO-GOLDWYN-MAYER presented Leo's Septuplets, seven lusty new ones, to the natives of England, which fortified them sufficiently with red meat, to remain indifferent to the threatened Meat Strike this week.

Starting off with, "Mutiny On The Bounty", to the Trade, the Exhibitors received what might be termed, "a belly full" of salt-water drama. I have already reviewed "Mutiny", and given "the air" to the land-lubber critics, who talk of sadistic orgies, enjoyment of cruelties by Captain Bligh. The Digest already has said that Charles Laughton tops his Henry VIII characterization, with Captain Bligh, and seeing it for the second time, with many weeks in between, your editor is not influenced or disposed to change her opinion.

Seeing the character of "Christian", by Clark Gable, the second time, makes me feel that Gable was not sufficiently commended for the fine work which he does as Christian, in my first review, and I now hasten to make amends.

"Mutiny" continues to break records at the Empire, London, but on Friday, February 7th, it passed its sixth week, a second record for this theatre. "Broadway Melody", the first, holds first record, with a nine week's run! "Mutiny" now makes way for "Rendezvous", with William Powell and Rosalind Russell, who are fattening up, with this Class A picture, the "Thin Man" receipts.

JEAN HARLOW and Spencer Tracy followed, for the second of the Septuplets, shown to the Trade, and boy, O boy, is that a bouncing cub! So far, the Dane, of "Big Parade" fame, held the record in Expectoration Championship, pardon our Henglish, Exhibitors, it simply means in Canadian language, the art of spitting, but in "Riffraff", Jean Harlow spits Luck; and Spencer Tracy, the best Tuna fisherman in the district, recognizes the luck which goes with it, and marries the Champion, regardless of the fact, that she knocks him into the sea, with the rest of the fish, lands him right upon the Gazazes, the latter not Henglish, just as he is having his picture taken, for a front page story, the hero who saved the Fishing Industry from a big strike. Harlow gives him a fish, without a hook, strike one, and he takes the count.

Jean Harlow has not had as good a part, for herself, since "Dinner At Eight", and since Tracy is there to share equally in the honours, with Una Merkel doing her "stuff", in first rate style, judge for yourself if this picture is not Big Fish. Tuna, my boys, Tuna, the besta tuna what you can bookuna, and remember we told you, so quote us.

It would be a gross oversight to forget to mention, that Frances Marion wrote the "Riffraff" story, which is directed so admirably, and merrily, by J. Walter Rubin.

RONALD COLMAN, in, "Tale of Two Cities", not overlooking Elizabeth Allen, Edna May Oliver, Henry B. Walthall, Jack Conway, Basil Rathbone, Blanche Yurka, etc. combine to make this adaptation of the Charles Dicken's story, a swiftly moving, romantic adventure, in which the French Revolution, with Dame Guillotine, provide the thrilling background.

"Tale of Two Cities" has been compared with "David Copperfield", the dearly-beloved Dickens story, which M-G-M also produced with such startling effect and success upon the screen. For our part, we cannot compare the pictures, because, one deals with characterizations, that is the "David Copperfield" story, in which the characters make the story, the other, the "Tale of Two Cities", a picture in which the story is so big, that the characters are obliged to climb up to its heights.

It is done in true Leonesque style, which means Quality of production, and with the spotlight focussed upon its dramatic values, for its highlights.

Jack Conway, its director, has done a big job magnificently. We are accustomed to seeing crowds, for at one time, that is in the silent days of Supers, each director and producer sought to outdo the other, in the number of extras engaged, for mob scenes, but, in a "Tale of Two Cities", we must give Jack Conway the Laurel Wreath, for the most convincing, and most skillful, as well as the most effective handling of a mob, which I, in my screen experience, twenty-one years, boys, have yet seen. Bravo Conway, Bravo!

SAM WOOD directs Groucho, Chico, and Harpo Marx in "A Night At The Opera", and is it Opera? O my hat, it is Grand Opero, grand because it is so funny, that it is grand! Of course, the Marx Bros. are as crazy as ever, but being crazy is grand too, because you get away with murder, everybody thinks you're crazy, and hates to interfere with your good times, which also, is crazy.

The piano and the harp are there, they could not leave the Marx Bros, nor could the Marx Bros. leave the piano and the harp, besides, who ever heard of a Night At The Opera without a harp and a piano? If you did you're crazier

(Continued on page 8)

Watch for Digest Memorial Number Coming Soon—A Tribute to His Late Majesty King George V.

Ray Lewis in New York

WHILE in England, I saw Chaplin's picture "Modern Times" at the Tivoli Theatre, London. The press show was packed. Bulletins displayed around London, announced, "Fleet Street Emptied for Chaplin Film". The picture was most favorably received. The laughs were loud and continuous. "Modern Times" is not a "Gold Rush", nor is it a "City Lights", nor does it pretend, or aim to be other than it is, an old-fashioned Charley Chaplin picture, dressed up in modern machinery.

One of the miracles of this picture is Charley himself, looking as young as he did twenty years ago. There are several highlights for laughs. The "cries" have been left out, although the sympathetic slant, for a waif of the streets, furnishes the tender, or appealing angles of the picture. It has been said that the picture cost over a million dollars, and took nearly two years to make.

I don't think the money spent or the length of time are as important as the result, and the result is only important because you "pack up your troubles in your old kit-bag and smile, smile, smile". In fact you do more than smile, you grow mellow with laughter.

THE scenes in the factory, with Charley as a worker, trying to do his share, or work, under time-pressure, and factory efficiency, and again being an unwilling demonstrator for an automatic feeding machine, the latter which goes wrong, the scenes going in and out of jail, the bits of comedy centralized in the department store, with Charley as night watchman, making his rounds upon roller skates, the slapstick episodes in the waif's shanty, by the river, and that priceless bit of comedy, when Charley takes a dive into about a foot of water, all combine to make "Modern Times" great hokum, and Much Nonsense.

I must not overlook the scene in the cafe, where Charley attempts, as waiter, to serve a duck to an irritable and impatient customer; and that song!

Here you have Charley at his best. I cannot promise you that the deep melodious voice, which appears to come right out of Charley's mouth, produces the deep tones which we hear. Charley should have a voice like Mickey Mouse, he appears to have a voice like Leo the Lion.

Again, I am not concerned with how it is done, the effect is gratifying and satisfying, it is hilarious fun.

The scene with Chester Conklin could be cut in half, it is somewhat of a repetition of earlier scenes.

CHARLEY is as good in "Modern Times", as he has ever been, it is the old Charley which made Chaplin world-famous.

It may be that I belong to the tired business woman classification, the feminine counterpart of the tired business man — I like to laugh, and be entertained, when I go to the theatre; for my education I go to the library or travel. "Modern Times" made me laugh.

It does not give me a thrill to watch Charley do a dramatic scene, which raises the query could he play Hamlet?

Charley is the Screen's Great Clown, we have had no other as great, we will not create another. History will remember the name of Chaplin,even when the Sands of Time have passed through the Hour-Glass of Motion Pictures!

Paulette Goddard, as the waif, belongs to the part. She is vivacious, attractive, and looks as if she thinks. No one tries to talk. The good old sub-titles are there. "Modern Times" is a novelty because it is silent, and pretends nothing. It will attract tremendous crowds. But Charley cannot repeat the experiment. He will get every penny that is his, in a world of picture patronage, which will make "Modern Times" a million dollar picture, but Times have changed, and so must we, if we are desirous of keeping our place in the Movement of Life.

WE can kid Machinery, Frenzied Finance, Speed, the Freudian Complexes, even wine, women and song, but since we of the Machine Age are still in the Animal Kingdom, it is up the hill for us, my boys, or down the hill, for in the words of that famous old song, when we are in the middle of the hill, we are neither up, nor down.

A Chaplin-produced picture, which will talk, will create as much public interest and patronage as a Chaplin film. "The Woman of Paris", with Edna Purviance is still remembered as one of the Screen's great pictures. Therefor, it is welcome news which Samuel Goldwyn brings, when he informed a press group at the Waldorf, New York, Wednesday, February 19th, that Chaplin is to produce a talking picture with Paulette Goddard, to be finished in 1936, in fact, Chaplin has already selected the story.

YOU will note that I am in New York after what might almost be described as a summer crossing of the Atlantic. Never missed a meal, and when you consider that I am not in the classification of "good sailors", it gives you some idea of how friendly and considerate the Atlantic Ocean can be, even in February. There is something even better than "hands across the sea", it is an ocean liner, with you on it.

I thought that the London climate was the world's worst, but to come to New York and be obliged to walk as gingerly as if I were walking upon eggs, because the streets of New York are covered with ice, and zero weather is still selling all the furs in storage since the Boom Days, is somewhat of a cold reception.

However, I was in time to tell Mr. Charles Pettijohn a few things which happened in London the week of January 21st, although I cannot say Mr. Pettijohn served tea (that fellow Fredman in London, he is the Big Guy, who is constantly being well-fed, submerged in tea, coffee and cocktails).

In New York there are pictures of George Washington everywhere, blue and white, and cherry trees, and red axes. I told Mr. Pettijohn to take a George Washington axe with him to Washington, to take a swipe at some of the Film Legislation there, and to tell the Industry, in the famous words of Washington, "I cannot tell a lie, I did it with my little hatchet".

BUT to return to the Waldorf, where Mr. Samuel Goldwyn, who knows how to pick them, I mean women stars, and then give the public the credit for having discovered them, he told us, meaning the trade press, of the production plans of United Artists.

There will be 32 United Artists pictures, 8 from Goldwyn, and there will not be less than 8 of the 32 in colour.

Mr. Goldwyn likes colour, "It flatters women," he claims, "it is warm, it has beauty."

Mr. Goldwyn will visit London, March 4th; he will remain until April. He will not produce in England. Korda is to produce six pictures for United Artists distribution.

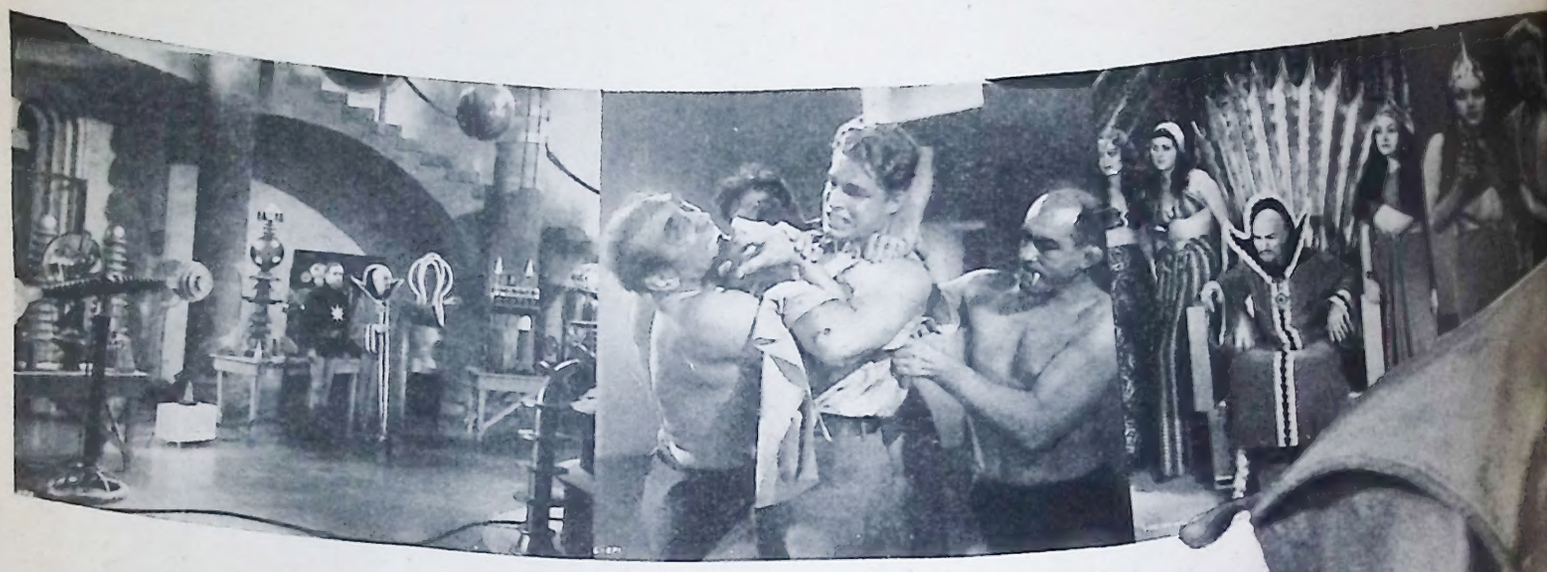
Fairbanks Junior, will make four. Fairbanks, by the way, will produce "Marco Polo".

"THE United Artists Distributing organization of producers presents a formidable group," states Goldwyn. "Our objective is quality. The theatres need quality pictures, so does the public, so do you. There is always

(Continued on page 8)

Chaplin Film Grosses Nearly $125,000 First Two Weeks, Rivoli, New York

HURTLING, ROARING ONTO YOUR SCREEN AT LAST!..THE SERIAL BACKED UP AT BOX OFFICES WITH THE MIGHT OF NEWS-PAPERS' AND RADIO'S GREATEST MILLIONS!



FLASH G

UNIVERSAL'S
Serial Sensation!
With
BUSTER CRABBE
JEAN ROGERS • PRISCILLA LAWSON • CHARLES MIDDLETON

Based on Alex Raymond's phenomenal King Features newspaper strip...
Directed by FREDERICK STEPHANIE
Produced by Henry McRae

13 Chapters of the most fantastic, strange-world dramas ever conceived. The hero of the heavens and all his enemies ALIVE, and all their amazing adventures REAL!

ORDON

Ray Lewis in New York

(Continued from page 5)

room at the top. There was no difficulty in absorbing the Chaplin film as soon as it was released. 200 Quality pictures would be absorbed. There is a surfeit of mediocrity, but always a hunger for Quality.

"The decentralization plan will inspire better pictures, there is no room for factory production now, independent effort has produced some of our greatest pictures, this Independence, by way of Production will still produce the greater pictures, and these great pictures will defeat the double feature policy.

"The public prefers one good picture to two or three mediocre ones.

"We know what we intend to do, there is no guesswork about our program. Nothing is left to chance. Last Saturday, we, producers of the United Artists group, met, and each of us, presented his program.

"David Selznick will produce five pictures, Walter Wanger four, Jack Whitney-Pioneer-Cooper four in Technicolour."

MR. GOLDWYN was here interrupted, for a question on Technicolour, its suitability.

"Not all subjects are suitable for colour," he said, "the producer must be selective of his material. I will produce 'Goldwyn Follies' with colour. The music, songs, dances, extravaganza and beautiful girls will all be enhanced pictorially, by the addition of colour.

" 'Hurricane', another of my productions, is a South Seas story. It will have the added charm and glamour of colour.

"Mr. Selznick and Mr. Wanger will produce some pictures in colour. Korda will do 'The Revolt in Desert' in colour. 'Children's Hour', 'Dodsworth', are among the first three pictures which I shall produce. The first of May will see Edna Ferber's 'Come and Get It' produced. Miriam Hopkins will star in 'Princess and Pauper'; Ruth Chatterton and Walter Huston in 'Dodsworth'. I paid $165,000 for 'Dodsworth'. It is worth it.

"There will be an Eddie Cantor production and one with Merle Oberon. Miriam Hopkins will star in a famous play.

"Among the thirty-two pictures, we will have four from the Pickford-Lasky Unit. Each picture will cost $500,000 to produce. The four pictures which Walter Wanger will produce for United Artists will cost more than the 12 Wanger made for Paramount.

"I WISH you would publish that," said Mr. Goldwyn, the "you" did not refer to me, but I am biting. Mr. Goldwyn, what is the answer?

If there is a catch in it, I am caught, but then, after six months in England, free, as the Statue of Liberty, I'm ready for that experiment, which fool-like rushes in where angels fear to tread, crying, "I'll try anything once."

Come to think of it, the challenge was to the Reporter, who took it smilingly, as we say, in good English!

RKO's "Follow the Fleet", with Fred Astaire, Ginger Rogers, Randolph Scott, Harriet Hilliard, Astrid Allwyn, Betty Grable, Harry Beresford, Russell Hicks, Brooks Benedict, Ray Mayer, Lucille Ball. Directed by Mark Sandrich. Is everything you could expect and more from such a cast. It tops "Top Hat", believe it or not. The Berlin music is swell, the story a clean love story, lots of fun, singing, dancing, plenty of boat scenes, and do we love boats!! And so will you.

Ray Presents

(Continued from page 4)

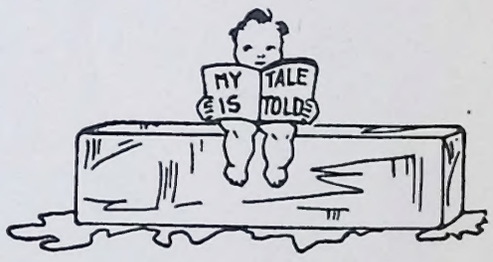
than the Marx Bros., and that is impossible, for no one has ever been crazier than the Marx Bros., and lived to be crazier.

THE Story, it has a real plot, although it, also, is crazy, keeping such crazy company. It deals with one Driftwood, who meets a woman with lots of money, and a penchant for Opera, which means, that she has already bought herself ten ermine, mink, sable, chinchilla, coats and capes, including diamond tiarras, and what nots, but, notwithstanding, not being sterilized, she likes tenors, baritones, albeit robust baritones, impresarios, and she longs, ardently longs to become a patron of the Opera.

Groucho, as Driftwood, sells her the idea to stick to him, and he will lead her right into the diamond horse-shoe of Opera Fame, but is foiled, somewhat; note the word, foiled, it is crazy, but it is English, Old English, and you cannot possibly be in England, six months, more or less, without loving everything old in the English Language, but, as I was saying, he is foiled, a lovely word, by a real impresario, who is somewhat of a "nut", also, and who endeavors to persuade Mrs. Claypool, the lady with mucha, mucha money, you see, I am talking like Chico, to sponsor his newly-discovered tenor, Lasspari.

HERE is where the Marx Bros. get in their best work. What they do to that Opera, in order to give Rosa and Ricardo, a pair of singing lovers, their big chance, wrecks the Opera, Lasspari's high notes, but makes Rosa and Ricardo famous, and Groucho an impresario.

Slapstick comedy, burlesque, farce, gorgeous singing, music, gags combine to give "A Night At The Opera", a joyous, musical Bohemian flavour, all expected of the name of Marx. The brothers more than live up to expectations, I tell you, there's money in being crazy, but don't get that way unless you can be as funny as Groucho, Chico, Harpo, it pays them to be crazy, and you will be crazy, if you don't book them to be crazy for you.



"Soft Lights and Sweet Music"

BRITISH Lion expect big things of their new musical film, "Soft Lights and Sweet Music". The picture, which features Ambrose and his Orchestra (ace British band) and several eminent vaudevillians, cost a small fortune to make. It was directed by Herbert Smith.

"The Barrier"

RICHARD ARLEN is to be featured in the Gaumont-British picture, "The Barrier", which deals with the building of the Canadian Pacific Railway.

Jack Arthur Takes Over Management Toronto Uptown Theatre, Feb 27th

Dear Old London

(Special to Digest from our London Correspondent, DENNISON THORNTON)

BRITISH producers are turning with increasing frequency to Hollywood for star names. During the last six weeks there has been a big influx of personalities from your side. At the time of writing Edmund Lowe, Constance Bennett, Paul Cavanagh and Constance Cummings are being feted for the benefit of the press. With the exception of Cavanagh, who goes into "Dusty Ermine" for Twickenham, the above-mentioned are Gaumont-British contractees.

Other Hollywood players slated for British pictures include Victor McLaglen, Cary Grant, Charles "Buddy" Rogers, Mary Brian, Helen Vinson, Fay Wray, Nils Asther, Robert Young, Ramon Novarro, Doris Kenyon, Eugene Pallette, Otto Kruger and Douglas Fairbanks, Jr. Consider, also, stars like Richard Dix, Walter Huston, Madge Evans and Tullio Carminati, etc., who have appeared in recent 'home" productions. Then take the Hollywood directors — men like Thornton Freeland, William Cameron Menzies, King Vidor, William K. Howard, William Beaudine, Herbert Brenon and John Ford — who are being imported to set the final stamp of international appeal on our output.

The situation, I think, may be explained in the words of Harcourt Templeman and Sinclair Hill who recently started their own company here, Grosvenor Sound Films, and who are leaving shortly for Hollywood to gather more stars for British pictures.

Here is what they told me in a recent interview:

"There is plenty of acting talent amongst our own players at home, but the majority of them lack that quality of glamour so vital in the cinema. They lack international appeal. Producers, however patriotic they may be, cannot afford to overlook the personality and magnetism of the Hollywood star and what those qualities mean to the box-office."

Mr. Hill and Mr. Templeman point out that the required glamour can be cultivated if the British producer spends time on the process of "grooming" his potential star material.

"But," they add, "that all takes time, and for the present we are forced to look to Hollywood for the glamorous, internationally-known names it has already developed."

Incidentally, during their stay in Hollywood Mr. Hill and Mr. Templeman are going to make a study and survey of American production methods.

Mr. Hill, who directed outstanding British films like "My Old Dutch" and who has just completed "The Cardinal", a powerful drama starring Matheson Lang, referred me to such Hollywood masterpieces as "Mutiny on the Bounty" and "The Informer".

"Pictures like these," he said, "merely emphasize just how much we in England have still to learn about picture making. When we start producing films of such magnitude and brilliance we shall have reason to sit back and do a little boasting."

Mr. Hill's judgment of M-G-M's "Mutiny" has been unanimously supported by all the national critics and by the London public. It has smashed all records at the Empire Theatre, Leicester Square, M-G-M's West End "show-window". At this writing it has entered upon its sixth week and is still playing to capacity business!

Equally big business is being done opposite the Empire at the Leicester Square Theatre where Rene Clair's first British picture, "The Ghost Goes West", produced by Mr. Korda ,is in its seventh week. This is a delightful satire on American "big business men" starring Robert Donat and featuring Jean Parker and Eugene Pallette. It's delicious fun at the expense of an American millionaire who buys a haunted Scottish castle and transplants it brick by brick to Florida, makes for brilliant entertainment.

Despite the period of Royal Mourning, other London theatres report exceptional business. At the London Pavilion, Douglas Fairbanks, Jr.'s "The Amateur Gentleman" has opened to terriffic business. This is the first venture of a new producing company, Criterion Films of which Marcel Hellman and Fairbanks, Jr., are the guiding hands. Directed by Thornton Freeland from a Jeffrey Farnol story, "The Amateur Gentleman" is an excellent entertainment that admirably recaptures the colorful Regency days when "knuckle fights" and "faro" were the rage and when stealing was a crime punishable by death. Fairbanks, Jr., as the son of an inkeeper who swaggers into society in order to secure the necessary evidence that will clear his father of a false charge of theft puts up a really fine show.

Elissa Landi appears opposite him to fair advantage, but doesn't achieve anything like the same standards that she does in "Koenigsmark" which has been shown at the Tivoli. "Koenigsmark", I should mention, is the second film to be made here by Capitol Films, presided over by Dr. Max Schach. Their first was "Abdul the Damned" made last year in conjunction with B.I.P. At the moment this company is making "The Marriage of Corbal", a French revolution story by Rafael Sabatini in which Nils Asther, Noah Beery and Hazel Terry appear. It is being directed by Karl Grune whose next assignment will be the filming of Dr. Cronin's international best-seller, "The Stars Look Down".

Capitol are also producing an Ann Harding and a Clive Brook picture. Later in the year they will make "I, Pagliacci" with Richard Tauber.

Another important British picture is "The Cardinal" which Sinclair Hill has just completed for Grosvenor Sound Films. This subject, which stars Matheson Lang and features a new British discovery, June Duprez, is a dramatic story of intrigue and idealism in Renaissance Rome.

T. M. Bragg Touring Western Canada

T. M. BRAGG, Secretary-Treasurer and Director of Famous Players Canadian Corporation Limited, Toronto, is touring western Canada, having gone as far as Victoria, B.C.

He is visiting the chief theatrical centres in an executive capacity and taking the opportunity of looking over the theatre situation in western Canada.

Mr. Bragg, who is accompanied by his wife, conferred in Victoria with J. M. Robertson, Manager of the Capitol Theatre, and Cliff Denham, Manager of the Dominion Theatre.

Tom Daley Goes to Imperial Theatre, Toronto, as Manager

Lulu in Hollywood

(Lulu for Louise S. Niemeyer)

M-G-M's "Wife Versus Secretary", with Clark Gable, Jean Harlow, Myrna Loy, May Robson, George Barbier, James Stewart, Hobart Cavanaugh, Tom Dugan, Gilbert Emery. Directed by Clarence Brown is an eternal triangle so beautifully directed and played that it places a new high on the value of such a picture. Without this fine cast it would make a swell picture, with the cast, it's just about perfect. The title tells the story — except this wife has some brains and uses them in the right places. Take the boy friends along to see this, girls. It's not a case of "I told you so" but how matters could and would be adjusted, if you used your head as well as your heart.

20TH CENTURY-FOX, "It Had To Happen", with George Raft, Rosalind Russell, Leo Carrillo, Arline Judge, Alan Dinehart, Astrid Allwyn and a swell supporting cast. Directed by Roy Del Ruth. Is an entertaining bit of business, showing the rise of a couple of immigrants, starting from scratch and going places with the rich man's "dotter" being won by George — not much story, but mighty well done, and Raft and Carrillo give tops performance.

RADIO's "Love on a Bet", with Gene Raymond, Wendy Barrie, Helen Broderick, William Collier, Sr., Spencer Charters, Walter Johnson, Addison Randall, Eddie Gribbon. Directed by Leigh Jason. Is good for what ails you. Lose a wager and start a hitch-hiking trip sans pants, to wind up ten days later with pants, girl and $100 and you have some situation. Besides the gal he finds some escaped convicts — and thereby hangs many a laugh and then some. Great stuff.

PARAMOUNT'S "Master's Voice", with Edward Everett Horton, Peggy Conklin, Laura Hope Crews, Elizabeth Patterson, Grant Mitchell, Chas. Colman. Produced by Walter Wanger, and directed by Joseph Santley. Is fine entertainment. Have you a manager in your family — or butinsky — or whatever you wish to call him or her? If so, be sure and take them to see this hilarious comedy of the aunt who hires her nephew-in-law away from his home, not realizing who he is—and the complications that arise from such sweet interference. It's grand for a laugh with or without relatives.

M-G-M's "The Voice of Budle Ann', with Lionel Barrymore, Maureen O'Sullivan, Eric Linden, Dudley Digges, Spring Byington, Charley Grapewin, Henry Wadsworth, William Newell, James Macklin, Jonathan Hale, Frederick Burton. Directed by Richard Thorpe. Is a grand story of a fine people, and what Lionel sacrificed for the love of a dog — man's best friend. Beautiful story, wonderful support, and you will want to see it again.

UNIVERSAL'S "Love Before Breakfast", with Carole Lombard, Preston Foster, Janet Beecher, Caesar Romero, Betty Lawford, Richard Carle, and a big and grand cast. Directed by Walter Lang. Is the biggest laugh of the year. The man goes round and round after the gal — and when he quits the chase — she starts round and round after him. Three of our favorites in the lead, Carole, Preston and Caesar and do they score!!! It's plain and fancy fun and you can learn about women from the bachelor Richard. Universal is setting 'em all a pace for 1936.

Conklin in Winnipeg

SPONSORED by the film distributors and exhibitors of Winnipeg, a benefit theatrical show, originally scheduled for Sunday night but blocked by the Attorney-General of Manitoba at the request of the Lord's Day Alliance, was staged at the Capitol Theatre Tuesday night.

The performance consisted of a feature picture, "Dangerous", two short subjects and a vaudeville show contributed by artists from the Orpheum, Beacon and Starland Theatres, with the Lyceum presentation band supplying the music. Lillian Petrie's dancing chorus also contributed to the programme. The various people connected with the entertainment gave their services free of charge and the Capitol management contributed the theatre for the occasion.

Proceeds from the performance went into a fund under the name of "exhibitors' and distributors' benevolent fund", and will be used in assisting the needy in the theatrical profession. The response of the public was very generous.

EDMONTON citizens proved themselves the most numerous theatre-goers of the province of Alberta last year, according to the annual report of the provincial secretary's department.

Theatre-goers of the province contributed $106,826.60 in theatre taxes for the calendar year 1935.

Edmonton headed the theatre parade with 2,066,359 admissions with a tax of $44,943.48. In Lethbridge there were 439,827 persons attending the theatres and Medicine Hat 165,654 admissions.

JAMES MARSH WALKER, who had been connected with the Walker theatre and Walker Brothers' enterprises in this city for almost 35 years, died in the Winnipeg General Hospital last week after an illness of about three weeks.

Mr. Walker was in his 85th year and the only surviving member of a family of six brothers is C. P. Walker, manager of the Walker Theatre, Winnipeg. In the immediate family there also survive a widow; one son, James Walker, of the survey department of the civic offices, this city; and two daughters, Mrs. Neal Diller, Chicago, Ill.; and Mrs. John Stocker, St. Petersburg, Florida. Mrs. Diller is in the city to attend the funeral.

Mr. Walker, was born in Glen Falls, N.Y., Dec. 23, 1851. His father was a clergyman, Rev. Jason F. Walker, and while the family were quite young Mr. and Mrs. Walker moved to near Rochester, Minnesota, where they remained for many years and where the family were educated. Later in life James Walker moved to Chicago where he was in business and where he married in 1902. In that year he came to Winnipeg to join his brother, becoming secretary-treasurer of the Walker Theatre Company and Walker Brothers' Company of Grand Forks, Fargo, and Winnipeg; which position he held at the time of his death.

"Tale of Two Cities" M-G-M., Held Over Second Week, Loew's, Toronto

Show Business

Young Singers to Form Romantic Team

The boy who sang "Headin' Home" and the girl who sang "Lucky Star" are to be teamed as the latest romantic couple of the screen. Harry Stockwell and Frances Langford have been assigned the romantic leads in "Gram", Kathleen Norris' story in which Mme. Ernestine Schumann-Heink makes her bow under her new Metro-Goldwyn-Mayer contract, with May Robson.

Stockwell, New York stage and radio favorite, scored his first picture hit singing "Headin' Home" in "Here Comes The Band". Miss Langford, also a noted radio singer, sang "You Are My Lucky Star" in "Broadway Melody of 1936".

Walter Wanger Joins U.A.

The Board of Directors of United Artists announces that Walter Wanger, for many years one of the film industry's foremost producers, has been granted a franchise to release his future productions through the United Artists distributing organization.

Associated with Mr. Wanger in his future activities as an independent producer are Mary Pickford, Charles Chaplin, Douglas Fairbanks, Nathan Burkan and Samuel Goldwyn. The releasing agreement contains provisions for a ten-year period of distribution through United Artists, and was signed by Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Mr. Goldwyn and Alexander Korda, the producer-owners of United Artists.

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Norma Shearer is to Star in "Pride and Prejudice"

Norma Shearer is to bring still another great stage success to the screen. It is "Pride and Prejudice", based upon the popular novel by Jane Austen.

Miss Shearer, now filming "Romeo and Juliet" with Leslie Howard, has previously brought to the screen such outstanding footlight successes as "The Barretts of Wimpole Street", "Last of Mrs. Cheney", "Smilin' Through", "Private Lives", "Strange Interlude", "Trial of Mary Dugan", and "Let Us Be Gay".

In the new Metro-Goldwyn-Mayer production, Miss Shearer will play the part of the daughter of a middle-class English family whose romance with a young nobleman becomes the center of a dramatic struggle with stern conventions and traditions.

Al Jolson to do Medley of Famous Songs

"Mammy", "Swanee", "California, Here I Come", "April Showers" and "About a Quarter to Nine", all of which were introduced by and have become associated with Al Jolson during the past few years, will be heard again, sung in the star's original manner, in his latest starring picture for First National, "The Singing Kid".

Charlie Chaplin in "Modern Times" on its third week in New York, has been definitely set to open February 27 at 14 key houses of the Loew Circuit.

"Modern Times", Chaplin's first picture in nearly five years, is a United Artists release.

Universal Filming "Dracula's Daughter"

"Dracula's Daughter", sequel to the famous "Dracula" by Bram Stoker, got under way at Universal City early this week, with a number of players added to the cast and four important roles unfilled. Otto Kruger and Marguerite Churchill have the romantic leads, Gloria Holden, New York Theatre Guild stage player, has the title role, Edward Van Sloan has his original role of the Professor, and Irving Pichel is Sandor. The new players are Gilbert Emery, Halliwell Hobbes, Forrester Harvey and Nan Grey.

Robeson to Star in Negro Play in London

Word come from Paul Robeson, who recently finished his work in Universal's "Showboat", just in time to fulfill 22 concert engagements in Great Britain, that he will star in an all Negro play in London. The production, "Dessalines" is authored by a young Negro from Haiti. Robeson will alternate in the roles of Dessalines, the slave who became an emperor, and that of the famous colored general, Toussaint L'Ouvert, who defeated Napoleon's troops and drove the French out of the West Indies.

Adhering to its new policy of obtaing the finest personalities possible for Class A productions, RKO Radio has signed Jean Arthur, an outstanding screen favorite, to play opposite William Powell in his next starring picture, "One to Two".

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "A Tale of Two Cities", with Ronald Colman, a Metro-Goldwyn-Mayer production.

TIVOLI—Manager D. Krendal — Two Warner Bros.-First National features — "Captain Blood" with Errol Flynn and Olivia de Haviland; and "Miss Pacific Fleet" with Joan Blondell and Glenda Farrel.

UPTOWN—Manager Tom Daley — The Gaumont-British Production "First a Girl", with Jessie Matthews.

IMPERIAL—Manager Jack Arthur — "Anything Goes", with Bing Crosby, produced by Paramount.

SHEA'S—Manager Jerry Shea — Edmund Lowe in "The Great Impersonation", a Universal production.

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